

MUSICAL FOUNTAIN

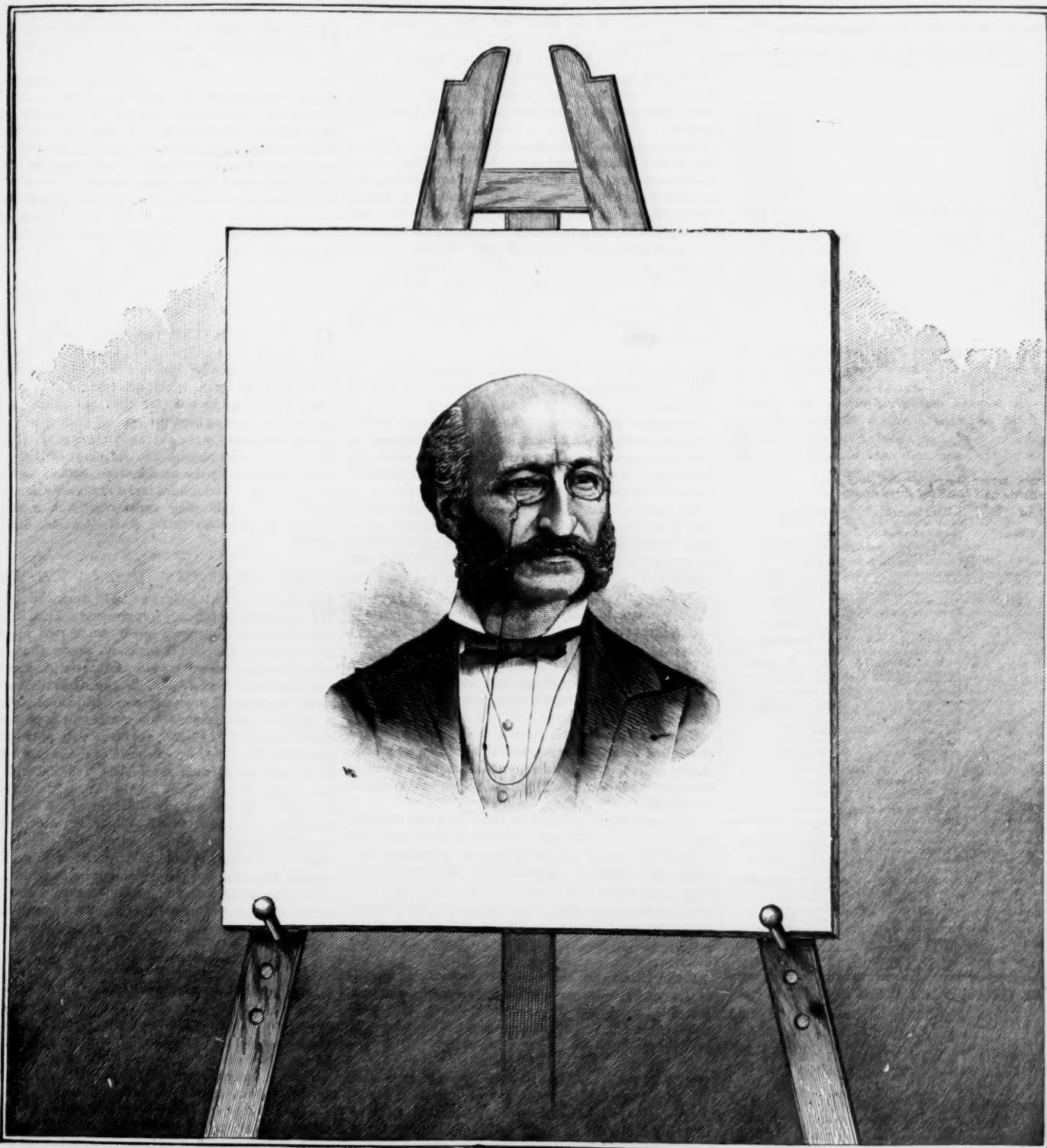
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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OTTO SUTRO.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Koss,	Chas. E. Thorne, Jr.,	Max Bruch,
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Etelka Gerster,	Maude Granger,	Antoine de Kontaki,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emile Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—2,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John F. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damroch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Haas Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappo,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—2,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blauche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Fredric Grant Gleason,	Ferranti,
Charles M. Schmitt,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
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Fredrick Laz,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musin,	Wilhelm Juck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcain Blum,	Michael Banner,
Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavallee,	Carlyle Petersiles,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro.

NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

DURING the first quarter of the present year, 14,807 marks, 67 pfennigs were paid as fees to authors and composers at the Royal Opera House, Berlin. This is certainly not a very large sum, when cut down by a division by four, to American dollars. But we should like to know how long it will take before American composers will have their works brought out at the Academy of

Music or at the Metropolitan Opera House and when they will receive authors' fees to the amount even of one single dollar for them.

THE cable across the Atlantic is happy to announce that Patti and Nicolini arrived, in the Aurania, safely at Queenstown at two P. M. Saturday. Both were well, and so was the parrot. Nicolini will make a "dead set" for the first billiard table.

LET the galled jade wince! Frederic Archer must have felt himself hard hit by Mr. Levey's article on "Pedantry in Musical Criticism," or he never would have been led to display openly his ludicrous ignorance of Latin. What would the New York critics do without this Beckmesser to amuse them?

MAPLESON and Nevada are at it again, and now the doughty Colonel is resolved to push matters into a court of law. Nobody will suspect that this is a put-up job between the singer and the manager to keep their names before the public. Mapleson says Nevada owes him \$1,500, which she says she doesn't, and so there is a hubbub. People who know anything about operatic contracts are aware that they are drawn so tight that a ray of sunlight never could think of squeezing through the meshes. Yet here Mapleson and Nevada are at it nip and tuck, and the public is staring at them. Some people are so pachydermous that they court notoriety, no matter how ridiculous a figure they may cut.

We have no doubt that Nevada is an angel and that Mapleson is a hero; yet for some strange reason they have an unangelic and unheroic way of squabbling, like cats and dogs. Somebody must have an awful temper or somebody must be a smasher of contracts. We hope the legal show will give the contestants all the fun they want, and the lawyers their full fees. Operatic bickerings are not regarded in the light they once were, and people are beginning to suspect managers and singers, whose coming is heralded with a catch-as-catch-can, and whose transit and going are attended with a similar manifestation.

MISS JOSEPHINE LE CLAIR'S testimonial concert will probably serve as a landmark in musical criticism.

It seems to have given birth to a totally new talent, viz., the possibility of hearing, or at least imagining to hear, two performances at one time, a quality which, in these days of rival grand operas, will be found to be of immense importance.

As usual, the honor of the discovery belongs to the New York Herald, as will be found by reference to its issue of the 9th inst. The accomplished critic of the dual faculty listens to the polonaise, op. 22, of Chopin, and behold there comes to his ears the strains of the andante by Rubinstein! He hears the baritone, Mr. Coletti, sing the "Quoniam tu solus," by Rossini, and is so impressed that he reports the rendering of the "Deus meus," by Dubois.

The tenor warbles the moribund strains of the "Angel's Serenade," by Braga, and, presto, there comes to this truly gifted nature the romance "Amo," by Mattei.

Unfortunately for Mr. Trenor, the tenor his listener demanded that the impassioned lines of the latter song should quiet him, and naturally found that the words of the more tender selection by Braga were inadequate to the occasion.

The result was a criticism as inane as it was impertinent, as far as the last-named gentleman was concerned.

Seriously, one or the other horn of a dilemma confronts our esteemed contemporary; the first, that the critic was unable to distinguish between the selections reported and the selections given, and thereby shows his utter incapacity for the post; or he was not present and wrote his report as his fancy or prejudice dictated.

If the latter were the motive, it reminds one forcibly of the crossing-sweeper, who, seeing an enemy approach, proceeded to sweep the mud in his face. Mistaking, however, the direction of the wind, he received it in his own.

THE Riforma says that an Italian manager has had the following notice posted up in the entrance to his theatre: "Those persons who desire to encore portions of the opera or ballet are requested to inscribe their names at the box-office, and, after the performance, the manager will be happy to carry out their wish on their paying again the price of admission."

The fulfilment of this notice would knock the brains out of the claque and leave it without a means of paying

for its *raison d'être*. The manager's scheme cannot work; for, first of all, only a request is made. Now, a claque already bought and primed will not kill their own career at the mere request of anyone.

Next, let it be observed, the claque are requested to inscribe their names. Does anyone think that the typical claque of the day could inscribe their names anywhere? Not at all. They are blessed with broad and scoop-shovel hands, but those hands were never made for writing.

This suggests the idea that the Italian manager is a pretty shrewd fellow. When he finds a man enthusiastic in encoring a singer, he asks him to write his name. The man of the claque failing in this, he becomes a marked man.

How many of the claque would really wish to pay an admission for the pleasure of drawing out an encore?

After all, as the money is to be had after the performance, and the encoring is only to take place after the money has been paid, it must be that the manager intends that the claque shall go to the nearest drinking saloon and encore the man who sets them up the most drinks.

This is a feasible plan.

ONE of the cheapest, most frequent and likewise most unscrupulous advertising "rackets" that are being played on an unsuspecting public just at the present time is the concerts and entertainments alleged to be given for the benefit of the Pedestal Fund. However carefully we may scan the columns of our enterprising and esteemed contemporary, the New York World, we find in them no trace of money being paid over to the fund by managers or treasurers of such concerts. Even the great (?) tenor, Herr Schott, who made use of a little free advertising in the shape of a Pedestal Fund matinee, failed to send his check to the World, presumably, however, because he did not take in anything above his expenses, if he made the latter.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

MR. A. A. STANLEY, the genial secretary of the Music Teachers' National Association, was in the city last week assisting President Penfield in perfecting the numberless details which will contribute to the success of the annual meeting of the association in July. On Monday evening next the special chorus will commence rehearsals for the choral numbers of the concerts at Grace Chapel, opposite the Academy of Music, and we are requested by the president to extend an invitation to all singers who have had a reasonable amount of experience to lend their assistance. Names and addresses may be sent to Dr. S. N. Penfield, Steinway Hall.

THE "AMERICAN OPERA" SCHEME.

MRS. THURBER'S scheme of "American opera" is slowly but surely progressing. This indefatigable lady is interesting a great number of moneyed people in the affair, and there is no doubt that, financially, the short season in January at the Academy of Music will be a success. As for the name "American opera," however, that seems to us a little oddly chosen. It ought to have been more correctly and appropriately called "opera in English." It is true that preference is given to and will be further shown in the engagement of native solo talent, such as Nevada, Van Zandt, Emma Juch, Emily Winant, Clara Louise Kellogg, and others, but where is the rest to come from? Where is an American first-class tenor? Where an American orchestra? It will take three more generations before we shall have American-born and educated orchestral musicians, for, so far, our people cannot be convinced that there is not more money in groceries than there is in music. As for the conductor of the "American opera," Mr. Theodore Thomas, Mrs. Thurber will have to confess that—

In spite of all temptation,
He belongs to the German nation.

Likewise the assistant conductor, Herr Nowack, and the stage manager, Herr Hock. Now, as to the works to be performed, it cannot be said that Weber's "Oberon," which is to be the initial performance, even when rendered in the English tongue, is an American opera. Nor have there, to our knowledge, any provisions been made for the production of an American opera. The much-talked-of prize for a work of this kind by a native-born composer has not been further mentioned, and no one has been commissioned, as is the custom in England and elsewhere, to write a work for the occasion. Why, therefore, not drop the pretentious title of "American opera" and call the child by its right name, viz., "Opera in English."

The 'Cello's Answer.

"Insensate thou," I said with mild disdain,
 "Dumbly inane, awaiting breath of life;
 Thou knowest naught of care or mental strife,
 Or bitterness that sways your master's brain,
 Or power wherewith for peace he conquers pain."
 Hushed then I was; for swift as trampling feet,
 Arose wild discords; then, notes tender-sweet
 As violets tremulous with summer rain.
 Then lo! majestic, luminous and white,
 Like royal flower night-blooming in far zone,
 Triumphant swelled the noble theme last heard;
 And mystic spirits, in self-giving light,
 To memory brought each subtly varying tone,
 Rebuking darkness and my hasty word.

K. E. CLARK.

Händel's "Judas Maccabaeus."

OUR esteemed contributor, Mr. Henry T. Finck, in No. 2 of his useful and well-edited "Standard Text Series" gives the following interesting notes on the above oratorio, which was last week produced by the Oratorio Society.

"JUDAS MACCABAEUS."

Mrs. Julian Marshall says, in her biography of Händel, that "Judas Maccabaeus" is still well-known, popular and remunerative, but cannot be classed with works of such mental elevation as "Saul" or "Solomon," not to mention "Samson" or the "The Messiah." Other admirers of Händel, however, place "Judas Maccabaeus" almost on a level with his best works; it certainly is superior to "Hercules," "Belshazzar" and several other oratorios of his. In one respect, it has an advantage even over the "Messiah," for this oratorio has an essentially lyric character, which, after the climax in the second act, becomes somewhat monotonous in the third act; whereas in "Judas" there is more dramatic variety and characterization. And there is at least one chorus in "Judas" which is not inferior in popularity to anything in the "Messiah," namely, "See the Conquering Hero Comes." This chorus was originally written for "Joshua," two years after "Judas," but in 1831, Händel transferred it to "Judas," where it has since then been generally allowed to remain.

"Judas Maccabaeus" is the twelfth, in chronologic order, of Händel's English oratorios. It is dated 1746—five years after "The Messiah," and eight years after "Israel in Egypt." It was commenced on July 9, and finished on August 11; and the first performance took place on April 1, 1747, at Covent Garden, where it was repeated five times before the end of the season. Its success was partly due to the fact that the Jewish population of London took a great interest in the work, and attended the performances in large numbers. It is very probable that the subject of Händel's next oratorio, "Alexander Balus," was chosen "as a compliment to the Jewish amateurs who had so well appreciated the attractions of 'Judas Maccabaeus.'" Mr. Rockstro, from whose work on Händel these words are quoted, points out that the Jews were not so badly treated at that date in England, as on the Continent. London theatres "were open to them as often as they chose to pay for their tickets of admission; and the new oratorio offered an attraction which they could not resist. Händel had painted the hero of their later history in colors as brilliant as his deeds of might; and they thronged the theatre night after night, to their own entertainment, and the composer's substantial profit. We can well understand the delight with which they must have listened to the magnificent chorus, 'We Worship God, and God alone,'—not only a masterpiece of contrapuntal skill and melodious invention, but one of the grandest confessions of faith that ever was expressed in music. Anything more striking than the contrast drawn between idolatrous reverence 'to the rude stock and sculptured stone' and 'True Worship of the One True God,' it would be impossible to imagine; and, in enforcing the point, Händel preached a sermon to which neither Jew nor Christian could listen unmoved."

The text of "Judas Maccabaeus" was compiled for Händel by the Greek scholar and antiquarian, the Rev. Thomas Morrell. The oratorio was composed by order of the Prince of Wales, to celebrate the return of the Duke of Cumberland from his recent victory at Culloden.

Extensive analyses and commentaries on this oratorio have been written by Reichardt, Winterfeldt, Dommer and others. Reissmann thus refers to the opening scenes of this oratorio, which is concerned with one of the most brilliant episodes in Jewish history: "At the very beginning of the work, the two mournful choruses, with the connecting recitatives and arias, show that the master was completely occupied with this subject, that his whole heart was in it. In all its might and intensity he feels the great grief imposed on the whole nation by the death of Mattathias; and to this grief he gives expression in the two choruses. No less warmly does he then sympathize with the longing of the whole people for a saviour, and to this feeling he gives overwhelming expression in the following chorus, especially in the characteristic theme, 'And grant a Leader.' This leader is then introduced by Simon in a highly significant recitative and an equally grand aria, in which he is joined by the jubilant chorus. The following recitative and aria then bring forward the leader himself—Judas Maccabaeus. After the praise of liberty has been sung in the solo parts, the chorus exclaims, 'Lead on,' &c., and with the prayer, 'Hear us, O Lord,' the first part closes."

At the opening of the second part the praises of Joshua are sung, and expression is given to the joys of victory by the Israelites. A messenger arrives, however, with tidings of new battles;

and the sounds of jubilation gave way to despondency. Consolation is offered by Simon, whose words are reinforced by those of Judas, so that the people are aroused to a desire for action, which is expressed in the chorus "Sound an Alarm!" The second part closes with vows to destroy the false gods and serve the one true God.

The third part opens with the prayers of the Israelites, and soon tidings arrive of Judas's brilliant victory over their enemies. The warrior is welcomed in the chorus, "See the Conquering Hero Comes." He refers in mournful strains to the fallen heroes, and the chorus echoes his sentiments in "To our Great God be all the honor," but toward the close the jubilant strains over the victory won are resumed and thanks once more are offered.

Concerning Händel's own opinion of the chorus, "See the Conquering Hero Comes," Miss Hawkins tells the following story: "Soon after it was completed he played it to a friend, who, being asked how he liked it, answered: 'Not so well as some things I have heard of yours.' 'Nor I either,' Händel replied; 'but you will live to see it a greater favorite with the people than my other finer things.'"

Otto Sutro.

MR. OTTO SUTRO, president of the Oratorio Society of Baltimore, whose portrait we print to-day, has been for years prominent as a leading member of the music trade of the country. Born in Aix-la-Chapelle, on February 24, 1833, he at an early age evinced such decided talent for music that his father, a man of fine culture and liberal ideas, placed him under the ablest teachers of his native city. His progress was so rapid that, by the advice of Mendelssohn, preparations were made to send him to the Conservatory of Music in Brussels. Unfortunately, his father died in 1847. His mother, however, a woman of exceptional strength of character, who fully shared her husband's broad views of education, determined to carry out the original plan, and sent him to Brussels, where, under the distinguished director of the conservatory, Fétilis, he studied counterpoint and fugue; under Bosselet, harmony; under Michelot, the piano, and under the famous organist, Lemmens, the organ.

The latter very soon recognized the boy's ability, and made him his assistant in the organ classes of the conservatory. After making most thorough studies the young man in 1851 rejoined his mother, who in the meantime had emigrated to America with her whole family, consisting of Mr. Sutro's six brothers and four sisters, and came to Baltimore, where he taught music for a short time. A spirit of adventure soon made him restless, however, and he determined to try his fortunes in California. He left Baltimore in May, 1852, and soon after arrived in San Francisco. There he remained until 1858, and during the years of his residence experienced all the vicissitudes and diversities which marked the early period of that extraordinary country. Upon first reaching California he gave instruction in music, and then he was seized with a desire to visit the "gold diggings." This carried him to the mines, where he alternately enacted the parts of miner, merchant and musician. In the last-mentioned capacity he traveled all over the State with concert companies. In those days such trips were replete with adventure, hardships and hairbreadth escapes from all kinds of dangers.

During his residence in San Francisco Mr. Sutro was organist of the Catholic Cathedral, in Vallejo street; of the Rev. Dr. Scott's Church, on Bush street, and, lastly, of Bishop Kipp's Grace (Protestant Episcopal) Church, on Powell street, near Jackson street. These were then all leading churches in their respective denominations, and Mr. Sutro was considered one of the most proficient teachers and musicians then in San Francisco.

A promise to his mother that he would visit her brought him again to the Atlantic coast. He arrived in Baltimore in February, 1858, and since that time has made that city his permanent home. His passion for music and his devotion to its culture knew no abatement and from that day to this he has been closely identified with musical matters. Mr. Sutro has had charge of the music of most of the great charity entertainments during the war and subsequently. His rooms upon North Charles street were for a series of years the rendezvous for all the *beaux esprits* of the city. Musicians, artists, painters, sculptors, lawyers, physicians and merchants repaired thither every Wednesday night for purposes of general enjoyment and the cultivation of a convivial spirit. The first part of the evening was always devoted to good music until half-past ten o'clock, and then followed recitations, the relating of anecdote and incident, concluding with what was known as a "circus," and the many habitués of those rooms who still survive will recall with pleasurable emotions recollections of the last-mentioned feature. It was Mr. Sutro's invariable rule to close promptly at twelve o'clock, with that well-known refrain, "So say we all of us."

Mr. Sutro was united in marriage in the year 1869 with a daughter of Chief-Justice Alexander H. Handy, of Mississippi. Mrs. Sutro is a pianiste of more than ordinary merit, and as such occupies a most enviable position. Mr. Sutro's marriage ended his Wednesday evenings, greatly to the regret of the bachelors who had so long enjoyed his hospitality. They were unwilling to part with one who had contributed so greatly to their enjoyment without some substantial evidence of their warm appreciation. A handsome silver pitcher was manufactured to their order after a design made by Leonce Rabillon, and presented to Mr. Sutro by the late W. Prescott Smith, in a speech characterized by that distinguished gentleman's best humor and happiest language.

In this connection many of Mr. Sutro's friends will doubtless read with pleasure the following excerpt from the pen of "P. P.,"

which appeared in the Washington *Capital* in April, 1872, under the title of "Anvil Chorus," and which gives a description of a fine crayon sketch by Robertson, of the "Anvil Chorus at Sutro's," as performed by the enthusiasts:

Many members of the Allston Association recollect with pleasure the jolly social hours spent at Sutro's when that prince of musicians was in the rank-and-file of the grand army of "Old Bachelors." His hospitable home was the camp where high officers and high privates delighted to linger. There the champagne was opened, and there the campaign was closed; there songs went round, and there sometimes spirits went down; there free and easy bachelors were invited Damon and Pythias like, that they might fight out a war against our modern Joans of Arc. But fortified as they were by little breastworks, yet they were not shielded from the darts which pierced their citadel and struck poor Sutro's heart. The leader having fallen, what could the soldiers do?

Their's not to make reply,
 Their's not to reason why,
 Their's but to "go and try."
 "Into the valley of death
 Marched" Sutro's club.

They were not, however, willing that these pleasant reunions should cease; they therefore asked Mr. Sutro if he would consent to the formation of a club by the participants, and thus the "Wednesday Club" was formed immediately after his marriage, with W. Prescott Smith as its first president, and it is now the leading fashionable and social organization of the city.

Mr. Sutro continued to be the leading spirit of the old gatherings in the newly-formed organization, and for several years successfully managed the soirees which have made the "Wednesday Club" famous throughout the United States.

His field of labor soon became here too contracted, however, and he resolved to carry out a long cherished plan of organizing an oratorio society on a large scale. The failure, for want of time and money, to hold a musical festival, of which Mr. Sutro had been made chairman by the Historical Society of Maryland during the sesquicentennial celebration of the founding of the city of Baltimore in 1880, was the incentive that induced him to put his whole energy in the labor of love before him. His first step was to consult some leading capitalists with a view of raising a sufficient sum to build a large music hall. Meeting with but little encouragement in his endeavors, he determined to organize the society first and build the hall afterward. In the former he has succeeded in an extraordinary manner, the Oratorio Society of Baltimore holding one of the foremost positions in the country and the latter has already been consummated in the purchase of the Natatorium property on North Howard street, which is now being converted into a large concert hall, with a seating capacity of 2,000 persons and a stage accommodation for 800 more. It may interest our readers to learn what steps Mr. Sutro took to make such a successful beginning and maintain so high a standard for the society. He first laid down the following fundamental rules for his and the society's guidance:

No religious distinctions,
 No politics,
 No class distinctions,
 No performances for any but its own purposes,
 No advertisements of anybody's merchandise, goods or wares,
 No advancement of anyone's personal interests or business,
 No employment of home talent for soloists.

The next step was to select a competent conductor and pianist. In this, as the sequel proved, he was eminently successful. Thus equipped, he sent out invitations to a number of leading musical amateurs and laid before them his plans. These were immediately and heartily approved of, and with Mr. Sutro's intimate knowledge of the musical people of Baltimore and its musical matters, he was able to reach by personal invitation all the leading vocalists of the city, who readily responded, and have remained from that time to the present among the most enthusiastic supporters and adherents of the Oratorio Society of Baltimore.

Ever since its organization, five years ago, Mr. Sutro has managed the affairs of the society most successfully, and has from year to year been re-elected its president. It now numbers 750 active members.

Mr. Sutro's business career has been eminently successful; he commenced in a small way and has gradually built up a large and prosperous business. After laboring a few years in his profession, he recognized the absolute necessity of a first-class music store, and, having determined to try the experiment, rented the small store No. 189 West Baltimore street, and began business, August, 1868, with a small stock of sheet music, &c. From the very beginning, success was assured, for the musical world recognized the necessity of having a musician at the head of a music store; and so decided was this manifestation of support that in a very short time Mr. Sutro was obliged to add the adjoining store to the one occupied. As an amusing evidence of the small dimensions of the first store, it may be mentioned that when two ladies wanted to pass each other—crinolines was then in fashion—they had to face in order to get by.

Rapid as had been the growth of Mr. Sutro's business up to this time, it increased so much in a couple of years that another move had to be made, so he leased the handsome store, No. 207 West Baltimore street, which he now occupies and into which he moved Christmas eve, 1872."

In October, 1874, the eminent house of Steinway & Sons, desiring to place the agency for their pianos in what they deemed the most competent hands, transferred their instruments to Mr. Sutro; and in June, 1875, that great manufacturing firm, the Mason & Hamlin Organ Company, also transferred the agency to him. Having, besides the above, control of several other agencies: Kranich & Bach, Behr Brothers and other pianos, and Wilcox & White, A. B. Chase and George Woods organs, it soon became evident that the large warehouses were not sufficient for the immense business he was doing, therefore he added two more stories to the capacity of the place, which gives him a beautiful concert room, a fine exhibition room for grand and square pianos, one for upright pianos, one for organs, repair rooms, storage rooms; in short, it is now one of the most complete establishments, not only of the whole South, but of the entire country.

In person, Mr. Sutro is small in stature, but lithe, sinewy and compact. He walks with a quick step, and all his movements indicate activity and enterprise. He has a genial, pleasant face, an eye quick to discern and a mouth and chin denoting much firmness and determination. He not only possesses an extraordinary talent for music, both in composition and performance, but also culture and varied intellectual attainments. He is now in the very prime of life; two interesting little girls have blessed his marriage, and in the domestic circle no man is more devoted or more beloved.

PERSONALS.

TO SAN FRANCISCO.—Mr. Otto Bendix, the Boston pianist, is now in San Francisco, Cal., where he will give several piano recitals.

RUBINSTEIN DECLINES.—Rubinstein, it seems, declines, by reason of want of time, to undertake the composition of an oratorio for the next Leeds festival.

TO SPEND THE SUMMER IN WARSAW.—Mr. Timothy Adamowski, the Polish violinist residing in Boston, will spend the summer with his father in Warsaw, Poland.

HERR SCHMIDT SUCCEEDS.—Herr Richard Schmidt, Königlich Musik-Director, has succeeded W. Handberg as conductor of the Berlin Men's Choral Association.

A DEGREE FOR HANS RICHTER.—A movement has been started at the University of Oxford to confer an honorary degree upon Hans Richter during his London visit.

MME. GRÖNDAHL'S MEDAL.—The King of Sweden has conferred the gold medal, "Pro Literis et Artibus," on Mme. Agathe Backa Gröndahl, pianiste and composer, Christiana.

THE BATON, NOT THE BROOMSTICK.—Like Naples, Buenos Ayres now boasts of a lady conductor; her name is Eva Carlanay, and she wields the baton at the Pasatiempo concerts.

REUBEN T. SPRINGER'S GIFT.—An adjustment of the accounts of the Cincinnati College of Music shows that that institution was benefited to the amount of \$317,000 by the gifts of the late Reuben T. Springer.

MME. KUPFER'S INTENTIONS.—Mme. Kupfer's engagement at the Imperial Opera House, Vienna, expires in the autumn, and will not be renewed, the lady intending to devote herself entirely to the Italian lyric stage.

AN ANNIVERSARY CELEBRATED.—Mme. Otto-Alvsleben, honorary member of the operatic company at the Theatre Royal, Dresden, celebrated on the 29th of March the twenty-fifth anniversary of her first appearance on the lyric stage.

MISS GILDER FREES HER MIND.—In the last number of the Boston *Saturday Evening Gazette*, "Brunswick" (Miss Gilder), in her New York letter, gives Emma Nevada a severe lecture for her eccentricities and other faults. Nevada deserves a severe reprimand.

HE WILL FIND HOTTER WORK.—Dr. José Godoy, the editor of the recently defunct musical journal, *La America Musical*, left for St. Jago de Cuba on last Thursday by the steamer St. Jago. He is going to publish a musical paper in that hot city. We wish him much luck!

DVORÁK CONDUCTS IN ENGLAND.—Herr Anton Dvorák has arrived in England, and conducted his new symphony, which was produced at the last Philharmonic concert. The symphony is very highly spoken of, as a thoughtful work, strongly betraying the composer's national characteristics.

RUSSELL-SOLOMON.—The fair Lillian Russell entered the bonds of matrimony for the second time—and let us hope with more satisfactory results than the previous time—on last Sunday afternoon. She was wedded at the Dutch Reformed Church, Hoboken, to the illustrious composer and conductor, Edward Solomon. We tender our congratulations to the happy couple and no less to the bereft Harry Braham.

MISS KELLOGG A PUPIL OF SIGNOR ALBITES.—In consequence of an attack on the dead Signor Albites by one of our contemporaries, we addressed a letter of inquiry to Miss Clara Louise Kellogg, who answered as follows:

Otto Floersheim, Esq.:

DEAR SIR—I studied with the late Signor Albites for six or eight months during the year previous to my first appearance. Believe me, very truly,

CLARA LOUISE KELLOGG.

MR. BRANDT CONQUERS BOSTON.—Our excellent concert-master, Mr. Hermann Brandt, seems to have pleased the Bostonians. This is a high compliment in itself, which grows in significance when it is remembered that Boston boasts of such fine violinists as Lichtenberg, De Séve, Loeffler, Campanari, Adamowski and others. Speaking about Nicodé's symphonic variations for orchestra by Theodore Thomas last week the Boston *Globe* remarks: "One of the variations which delighted the audience was a violin obligato, played in a masterly manner by Mr. Brandt, the leader of the first violins."

MONUMENTS FOR SEVERAL DEAD COMPOSERS.—A committee has been formed in Genoa with the object of placing a bust of the late composer, De Ferari, in the Teatro Carlo Felice, and of erecting a monument to him in the Staglieno Cemetery. The municipality of Givet, France, have decided on erecting in the principal square a statue to Méhul, who was born in the town.

It is proposed to erect, in his birthplace, Pirano (Istria), a monument to Tartini, the celebrated violinist and composer, who was born in the above town in 1692 and died at Padua in 1770. A committee has already been formed at Wiesbaden with the object of erecting a monument to Franz Abt. If only one-fourth of all the singing societies who have rendered his compositions will send in contributions the committee ought to have no difficulty in soon accumulating a large fund.

TROUBLE OVER MME. SCALCHI'S PEARLS.—E. B. Sherman, Master in Chancery for the United States Courts, Chicago, is settling a dispute for Count Lolli, the husband of Mme. Scalchi, the opera singer. Lolli bought some pearls in San Francisco under the impression that they were solid and pure. He paid for them with a Bank of England check for \$2,000. A Chicago

expert told Lolli that they had been pierced, and on Mr. Sherman's advice the Count cabled to have payment on the check stopped, and telegraphed the dealer that the pearls were at his disposal. A suit has been begun against Count Lolli, and he will fight it to the bitter end.

MME. HAUKE IN BERLIN.—Mme. Minnie Hauk commenced her engagement at the Berlin Royal Opera House in a most brilliant manner on the 18th ult. The house was crowded in every part, among those present being the Emperor Wilhelm. The popular prima donna met with a most flattering reception, was heartily applauded throughout the evening, and more than once called on.

LUDWIG NÉRUDA.—Ludwig Néruda, who died at Stockholm (as already announced in THE MUSICAL COURIER) on the 28th of March, was only fifty-four years old. He was the husband of Mme. Norman-Néruda. He studied in Leipsic, where men like Hauptman, Moscheles, Gade and Schumann exerted great and varied influence over him. On his return to Stockholm in 1858, he was appointed director of the Royal Conservatory of Music and conductor at the Theatre Royal, a post he held for eighteen years. His principal works were an oratorio, "The Kings in Egypt," a symphony, and various pieces of chamber music.

MR. H. T. FINCK OFF FOR EUROPE.—Among the passengers on the steamship Fulda, which leaves this port to-day for Europe, is Mr. Henry T. Finck, the musical editor of the *Evening Post*. Mr. Finck, it is well known, does not write merely on musical, but philosophical topics as well, and his intention is to do some work in the libraries of London, Paris and Munich and then spend a few months in Switzerland in writing a book on "Personal Beauty," on which he has been collecting notes and observations for several years. He will return early in October, in time to prevent Italian opera from gaining a fresh foothold in New York.

GOUNOD WILL NOT PAY.—M. Gounod has been interviewed on the subject of the recent decision in London, awarding Mrs. Weldon \$50,000 damages in her suits against him for libel, slander, &c. He considers the decision of the jury simply monstrous, being based on lying allegations. He says there is not even an appearance of truth in Mrs. Weldon's statements. He denies responsibility for the article calumniating Mrs. Weldon, saying that he did not know of its publication until months afterward, when he became so angry over it that he wished to challenge its writer, Albert Wolff, to a duel. M. Gounod declares that he will never pay the award to Mrs. Weldon. The judgment, he said, could not be executed in France. If Mrs. Weldon should try to enforce the decision, the French tribunal would do him justice. He has abandoned the intention to conduct "Mors et Vita" at the Birmingham festival, declaring that he will never go to England again.

John Sebastian Bach.

By J. S. DWIGHT.

IF we were called on to select out of the whole Wal-halla of inspired composers the completest representative of the true musical life and character, we should have to name Sebastian Bach. No human being ever lived more absolutely in the element of music. It was his religion; the entire surrender of his heart and soul and all his energies and genius, with a child's simplicity and with a saint's devotion, in a perpetual service to the worship of the Most High. Glowing with deep and tender feeling, illumined from within and full of holy *Innigkeit*, rich in imagination and invention, exhaustless in thick-coming shapes of fancy and beautiful ideas, all developing into the most interesting complex webs of polyphonic harmony as if instinctively, and often flowering out into the finest *foriture* and delicate vine-like tendrils of embellishment as exquisite as that of Chopin, his music, when we look back over it as now published, seems to have risen a perpetual incense from his soul. If there were not such heart and fervor in it, would it be worth the while to crown it, from the intellectual standpoint? But it is quite as remarkable for its impersonality as for its sincere emotional expression. In a certain sense it is a transcendental music. The finite loses itself here in the infinite, the individual in the all. It is common to apply to those thoughts which come of purely *thinking*, which deals with principles rather than with facts, the term *abstract*. So, if we look only at the intellectual side of it, at its artistic, subtle, complex evolution, we might call Bach's abstract music. Through him harmony herself reveals her secrets. Not to give vent merely to his private feelings, not to serve an outward purpose, not to win money or renown, not to illustrate any words or program, was much of this deathless music written. There is nothing in it that could have taken the form of painting or of poetry as well. It is music pure and simple, from itself and by itself and for itself. In making it he was

"Untwisting all the chains that tie
The hidden soul of harmony."

In Bach we see how great a mind and character find sphere enough in the mere world of music; how consistent such devotion is with every solid moral quality. His whole soul was absorbed in the most fascinating of the arts of the beautiful, yet, all the while, what self-possession, what calm wisdom and serenity! To those who think that the musician must be a creature of impulse and excitement, a dreamy, moody, egotistical enthusiast, wholly at the mercy of the tempter, who salutes him in this siren's voice, robbing him of reason and self-control as the condition of her favors; to those who think it ludicrous to seek a model of a

manly and true life in a musician, we commend the music and the life of Bach—a name never mentioned without reverence among his countrymen, a sort of German Homer. He never mistook his calling and had no misgivings. He fulfilled it with as much sobriety and earnestness of purpose, with a courage as unflinching, a cheerfulness as beautiful, and with as much unconscious dignity as any prophet, bard or hero. He was incapable of superficiality. No taint of what is morbid or weakly sentimental can be found on any page of all his works. Of him pre-eminently and of all true sons of harmony, it may be said that their life, their thoughts, their duty, their devotion, their communion, is in music, and they are strangers in an unideal world. To borrow a simile from Jean Paul, "His spirit was let down into this nether element, inclosed in this diving-bell of the flesh, like a fisher of pearls, and when he had gathered enough the bell was drawn up, and he is now in a sphere where all is harmony and never-ending praise."—*May Atlantic*.

The Technicon.

IT is seldom that an apparatus has been evolved by the scientist in the interest of art, which in a short period of time has received the unqualified approval of eminent artists, as is the case with the technicon.

The inventor of this novel apparatus, Mr. J. Brotherhood, is a civil engineer and an enthusiastic amateur in music. In view of the laborious work and mental strain which the necessities of a rigid technical curriculum enforces upon the aspiring pianoforte player, Mr. Brotherhood conceived the idea some ten years ago, that there should be a more scientific and economical process for developing the physical medium of the pianist, than by exercise upon the keyboard, *i. e.*, to develop the hand's mechanism for the keyboard, rather than by the keyboard.

After eight years of study and experiment, involving a thorough acquaintance with every detail of the anatomy of the arm and hand, he has succeeded in accomplishing his self-imposed task and has invented a scientific hand and finger gymnasium of a very comprehensive character, which from Mr. Brotherhood's knowledge of the essentials requisite for the production of pianistic art has proved itself as appealing to the intelligence of the thinking musician.

It has been one of the leading aims on the part of the inventor to bring about the union of art with mechanical skill, and from what we have heard from those who have been using the technicon, this important end can be attained to an eminent degree by its influences. It is true that no artificial methods can be devised that will make men or women musicians who have not the inborn genius to become so. By good technical method and development they may, however, be made well-instructed executants, and any device that will save the aspiring piano student from the monotony and mind-killing influences of the existing methods for technical development will be hailed with pleasure by the pianistic world.

As regards some of these existing methods for preparing the hand for the necessities of pianoforte playing, we may well ask if the art, as thus taught and practised, is worth living for.

Among the valuable theories involved in the technicon is the development of naturally weak muscles of the hand and fingers (muscles which, in piano practice, are only brought into action indirectly, and therefore inadequately), so as to give them the power of holding a controlling influence over naturally strong muscles, in order to gain perfect balance and full development of the muscular system as also the much-needed discriminating sensibility of touch.

The endorsements of Messrs. S. B. Mills, Wm. H. Sherwood, Constantin Sternberg, S. P. Warren, and also Meses. Teresa Carreno, Helen Hopokirk and others are very significant indications that Mr. Brotherhood's labors will be appreciated by all piano forte players.

To those who wish to see this novel invention we would recommend to call upon Mr. Brotherhood at his office, No. 6 West Fourteenth street, Room No. 15, where they can have the advantage of seeing the technicon and its *modus operandi* explained by the inventor himself.

—An entertainment in aid of the pedestal fund was given at Steinway Hall Saturday evening. The proceeds of the affair are not likely to materially hasten the completion of the statue, although the performances proved pleasant enough to call forth liberal applause from the few persons present. Mr. Richard Arnold inaugurated the proceedings with Wieniawski's "Légende," and Miss Belle Cole followed with "O mio Fernando." Singing by Dr. Carl E. Martin and Miss Macpherson, and recitations were listened to.

—The second music festival at Petersburg, Va., will take place on the 27th, 28th and 29th inst., and will consist of three evening concerts, an organ recital, a chamber music matinee and a piano recital. The concerts will be under the direction of Mr. Carl Zerrahn, from Boston, and the orchestra will number from twenty-seven to thirty musicians. The soloists are the following:

Mrs. E. Aline Osgood, soprano.	Jessie Harvey, mezzo-contralto.
Minnie Ewan, soprano.	Emma Detweiler, mezzo-soprano.
Whitney Mockridge, tenor.	Dr. Carl E. Martin, basso.
Joseph Kaspar, violin.	H. M. Jungnickl, violoncello.
Joseph Beckel, contra-bass.	and
Signor Andrea Coda, clarinet,	E. B. Aler, accompanist,
and	
Mme. Teresa Carrefio, pianist.	

Ferdinand Hiller Dead.

THE cable announces the death of the Nestor of German composers, Ferdinand Hiller, who breathed his last at Cologne on Monday morning. He was in his seventy-fourth year, having been born at Frankfort-on-the-Main on October 24, 1811. A full sketch of his life and a good likeness of him will appear in the next issue of this journal, as the sad news reaches us too late for providing for either in the present number.

Oratorio Society Concert.

THE Oratorio Society finished their twelfth season with the fourth concert given within one week from the third, on last Wednesday evening at the Academy of Music. The usual public rehearsal preceded it on Tuesday afternoon and both were well attended. Händel's oratorio, "Judas Maccabeus," which has not been heard in New York for several years, filled the program. Some interesting notes on the work will be found in another column of this journal, and as regards the performance but little can be said, either in praise or the reverse. It was simply a commonplace one. The chorus, the main factor in all Händel's oratorios, had been well drilled for this occasion, as well as for the "Manzoni Requiem," by Mr. Reinhold Hermann, and all that Mr. Walter Damrosch therefore had to do was to beat time, which he did in the same bombastic and yet inefficient manner that marked his previous efforts. However, the choruses, which are not over-difficult, went fairly well. The orchestra played very lukewarm. Musicians do not care nowadays a great deal about antiquated Händel oratorios, and they play their parts listlessly, therefore, unless they are roused by an extraordinarily fine performance under an inspiring guidance.

Of the soloists Miss Christine Dossert, soprano, sang with nice musical expression and an agreeable, though no over-powerful voice. Miss Agnes Huntington, the contralto, was insignificant in every way and the same may be said of Mr. Charles A. Knorr, the tenor. *Judas* is a hero and the interpretation of that part requires a voice of such character and no milk and water tenor. Mr. D. M. Babcock, the Boston bass, was good whenever the lower register of his voice came into requisition; as soon as he had to sing above C, however, he indulged in considerable flattening.

The oratorio, which is not one of Händel's best, was mercifully considerably cut by Mr. Walter Damrosch and "for this relief much thanks."

Miss Josephine Le Clair's Testimonial Concert.

A VERY large and distinguished audience gathered at Delmonico's on Wednesday evening last at a testimonial concert to Miss Josephine Le Clair, and showed by their presence and applause the esteem in which the beneficiary was held by them.

The affair was a very enjoyable one. The merit of Mlle. de Lussan's performance, it is needless to say, was quickly appreciated, and after a very hearty recall she was obliged to give an encore.

Mr. Coletti sang with his accustomed good taste the "Quoniam tu Solus" from Rossini's "Messe Solennelle."

Mr. Godowski played several selections with great skill and precision.

Señor Arenicibia gave the well-known serenade by Gounod, "Chantez, Chantez, ma Belle," in very good style.

Mr. Trenor sang the "Angel's Serenade," by Braga, and received much applause and a recall for his efforts.

Of Miss Le Clair, it can be truly said, she possesses a full, clear, rich mezzo-soprano voice, which she uses with considerable skill and good taste. Her selections, "O mio Fernando," "Senzata" and "Priore" (the latter two by Gounod), were well chosen and afforded her ample opportunity to display her versatility. She was very cordially received and for an encore accompanied herself in a pretty ballad.

The duets between Mlle. de Lussan and Miss Le Clair were particularly good and were heartily received.

The concert altogether was a great success and we understand a very substantial one from a pecuniary point of view.

"Der Feldprediger" and Max Lube.

A BENEFIT performance for Max Lube, the genial comedian, occurred last Friday night at the Thalia Theatre, Millocker's charming operetta "Der Feldprediger" ("The Black Hussar"), which is holding the boards successfully at the German down-town theatre, was the work of the evening. For the occasion in question, as Mr. Lube is deservedly a great favorite with our German fellow-citizens, the theatre was absolutely overcrowded and the beneficiary was the recipient of many ovations and a big check from the cashier of the theatre.

The operetta is much more effective in German than in English, as the good points in Schiller's "Räuber" and the patriotic finale made up of historical events, interesting to Germans only, are entirely lost in the translation. The libretto is very amusing and the music exceedingly graceful, pretty and well orchestrated, though less original than many other Millocker productions.

As regards the performance, it is really very fine. Herr Lube excels in drollery as *Heidekrug*. Mme. Raberg and Frä. Seebold sing and look very well. Herr Schlitz is an elegant *Piffl*, and the rest of the cast is very satisfactory.

Benefit Concert.

A CONCERT for the benefit of the free industrial classes, under the auspices of the Society of Decorative Art, was given on Tuesday evening, the 5th inst., at the Academy of Music. It was got up by some of our leaders of fashionable society, and was, therefore, a great financial success, the large building being well filled from top to bottom with a select audience.

As regards the program, it was a very variegated one, and in its rendering some of the best known soloists were concerned. Theodore Thomas and his orchestra had come over from Washington, D. C., to play the accompaniments and the following works: "Academic Overture," by Brahms; "Overture Triumphale," by Rubinstein, and the "Rackoczy March," in the Berlioz instrumentation. Mme. Materna made a great success with the "Self Immolation," from Wagner's "Götterdämmerung." Other artists concerned in the program were Mlle. Nevada, Mme. Scalchi, Miss Clara Louise Kellogg, Miss Margulies, Signori De Anna, Cherubini and Giovanni and Messrs. Leopold Lichtenberg, the young and talented violinist, and Fred. Bergner, the old and played-out violoncellist. So many encores were indulged in that the concert was not over until after eleven.

Mlle. de Brémont's Concert.

THE concert given at the Metropolitan Opera House Concert Hall on Tuesday evening, May 5, by Mlle. Anna de Brémont, was a very select affair. The hall was crowded by an appreciative audience.

The concert-giver, a lady of charming presence and excellent vocal attainments, was heard in a ballad by Blumenthal, a rondo from "Les Huguenots" and Bach-Gounod's "Ave Maria." In all her selections she gave evidence of good training and artistic inspiration. Her voice is rather mezzo soprano than contralto, and of considerable power. It is to be hoped that Mlle. de Brémont will be heard often in public. The artists assisting in the concert were Mlle. de Lussan, who, it is needless to say, scored a success; Master Banner, the violinist; Herr Junck, tenor, and Ferdinand Dulcken, pianist.

Other Concerts.

In spite of the heavy rain, Chickering Hall was completely filled last Thursday evening with a large and fashionable audience. The occasion was the third and last concert of the season of the new and popular male glee club, "The Musurgia." This new society, under the direction of Mr. W. R. Chapman, has progressed with marked rapidity. The selections were well chosen and excellently rendered. Mendelssohn's cantata, "Ye Sons of Art," was the success of the evening, and the audience was simply electrified by the effects produced. It was repeated in response to prolonged applause. "Oft in the Starry Night" was made very effective by the favorite baritone of the society, Mr. C. J. Bushnell, with humming accompaniment by the chorus. Mr. W. A. Prime sang the solo in "Hie Thee, Shallop." He has a sweet voice, but lacks strength and volume of tone. Mr. Louis R. Dressler and Mr. Gustave Becker did good service as accompanists. The club was assisted by Miss Lizzie C. Gaffney and the New York Philharmonic Club. Miss Gaffney's voice is sweet, but scarcely powerful enough for so large a hall. The selections by the New York Philharmonic Club were well rendered. The Musurgia may well feel proud of its first season, and look forward with confidence and pleasure to the future.

The nineteenth annual Festival Concert, called "Springtide," of Mr. Jerome Hopkins, the composer and pianist, occurred at Steinway Hall last Friday evening. The antiphonal ecclesiastical singing of anthems by two choruses of trained children's voices was a special feature. One chorus occupied the second balcony and the other filled the spacious stage. The effect was indeed delightful. There were also solo singing by Miss Pauline Adèle, a charming soprano with good style, Mr. Jerome Hopkins's own solo piano playing and duets on two pianos with Mr. W. A. Brice (redemanded by the audience), and selections from the children's opera of "Taffy and Old Munch." With the exception of Miss Adèle's two songs, the entire program was from Mr. Jerome Hopkins's pen, showing an undoubted versatility.

A well-attended concert was given last Monday evening at Steinway Hall by Miss Anna Trischet, a young soprano, of agreeable and well-cultivated voice, who rendered the cavatina from Gounod's "Reine de Saba," and Buck's "Come where the lindens bloom," and was both times encored. Mr. Louis Blumenberg, the popular and celebrated violoncellist, executed on a fine new instrument a fantasia by Servais, on a Schubert theme, and Dunkler's "Danse Hollandaise." He also made a good impression through his finished playing and remarkable technique. He was encored. The other assistants were: Mme. Anna Buckley Hills, contralto; Mr. William Courtney, tenor; Dr. Carl E. Martin, bass; Mr. A. J. Davis, organist, and G. W. Colby, accompanist.

At a concert given by Mme. Chevallier, a singer of merit, at Steinway Hall last Wednesday evening, two pupils of the veteran piano teacher, Mr. Charles Fradel, distinguished themselves. They were Miss Kearns, of Fordham, and Mr. Gedney, of Mamaroneck, who played the allegro and scherzo from Brüll's pianoforte sonata for four hands, with fine execution and good musical taste.

HOME NEWS.

—"Adonis" will never die at the Bijou.

—"The Black Hussar" is up for nightly repetition at Wallack's Theatre.

—Miss Alta Pease, the contralto, left for Europe last Saturday on the steamship Catalonia from Boston.

—Miss Agnes Huntington and sister have been spending several weeks at Washington, the guests of Mrs. Knox.

—Mr. Russell's musical sketch, called "Jenny Lind," had its first representation at Koster & Bial's on Sunday evening.

—Will S. Rising, the comic opera tenor, who is also a linguist, will accompany Minister Sunset Cox to Turkey in an official capacity.

—Mrs. Jennie Twitchbell Kempton, a favorite Boston vocal teacher, leaves the city next Wednesday for Europe, to remain there two years.

—Mr. H. Clay Wysham, an amateur flutist, well known in Baltimore, who has lately resided here, has taken up his permanent residence in Boston.

—The Central Labor Union, at the suggestion of the Musical Protective Union, last Sunday passed a resolution that workmen should not patronize Paul Bauer's Pavilion at Coney Island.

—Señor Fernando Michelena, with the assistance of Mme. Sinico-Campobello, Misses Groebel and Diethel, Signor Sobrino and other performers, is to give a concert at Steinway Hall this evening.

—"Polly" will be represented at the Casino until further notice. Sunday evening the usual Sunday concert was given and the garden on the roof was thrown open to the public for the first time this season.

—Mr. Higginson, who controls the Boston symphony concerts, instituted the musical "Pops" at Music Hall, Boston, during the spring and summer, in order to retain the symphony orchestra permanently in his city.

—The Wilson Comic Opera Company inaugurated a brief season of operetta at "popular prices" at the Academy of Music Monday evening. "Pinafore" was the production. The company includes Mr. Alonzo Hatch, Miss Agnes Hallock and other artists.

—Carl Levinson, a Danish baritone, who has appeared with success at concerts in Chicago, arrived in this city a few days ago and intends appearing in oratorio and concerts here next fall and winter. He is said to be an excellent musician.

—Of Mr. Adolf Neuendorff, who is now directing the "Pops" at Music Hall, Boston, the Boston *Globe* says:

Mr. Neuendorff and his wife are at present occupying apartments in St. James avenue. Mr. Neuendorff is building a house at Long Pond, Plymouth, near that of Mr. Myron W. Whitney, which he hopes to take possession of during the summer in the intervals of concert conducting.

—Mr. Edward C. Stanton and Mr. Walter Damrosch sailed for Europe last Saturday. They go first to London, then to Berlin and Vienna, and finally to Paris. With the exception of Fräulein Brandt and a number of chorus singers, no artists have been engaged for the fall and winter season. Many contracts, however, await Mr. Stanton's signature on his arrival in the Old World.

—A season of English opera will be entered upon at the Fifth Avenue Theatre next Monday evening. "Fra Diavolo" will be the first work represented by a company including Messrs. G. W. Traverer, C. H. Thompson, Henry Peakes, Alonzo Stoddard, James Peakes, Miss Alfa Norman and Mrs. Zelda Seguin.

—The Princeton College Glee Club, which has been making an extended and successful tour through the West, has returned, and gave a concert in Chickering Hall last evening. The club is strong this season, consisting of four first tenors, four seconds, three first basses, and three second basses and a warbler. It possesses, also, an accompanist and a solo pianist—Mr. D. L. Crozier, who will play Chopin's A flat Polonaise. The club sang glees by Mendelssohn, Hatton, Abt, Witt and Vogel, and a number of Princeton's own college songs, some of them varied by fancy whistling and jodling. The number of Princeton Alumni in the city is large, and a crowded and enthusiastic house was the result.

—Mr. S. P. Warren, the excellent and well-known organist of Grace Church, made the eleventh organ recital of his third series, given at that church on Thursday afternoon, commemorative of the 200th anniversary of the births of Bach and Händel. Mr. Warren rendered with fine technique and musicianly phrasing and registration the following interesting and well-selected program:

1. Toccata in F.....Bach
2. Choral Preludes.....Bach
 - a. "O Mensch bewein' dein' Sünde gross."
 - b. "Wenn wir in höchsten Nöthen sein."
 (Bach's last composition, dictated on his death-bed.)
3. Fugue in E minor.....Händel
4. Concerto in B flat (No. 2 Best's ed.).....Händel
 - I. Adagio—Allegro, ma non presto.
 - II. Adagio—Allegro, ma non presto.
 (Arranged for the organ by W. T. Best.)
5. Theme and Variations, "Harmonious Blacksmith".....Händel
6. Passacaglia, C minor.....Bach
7. Prelude and Fugue on B.A.C.H.....Liszt
8. "Hommage à Händel" (Duo for two pianos, op. 92. Arranged for the organ by Best.).....Moscheles

THE MUSIC TRADE.

PASSED BOTH HOUSES!

THE amendment to Chapter 315, for which THE MUSICAL COURIER has so strenuously fought, has passed both Houses of the Legislature, and is now in the hands of the Governor.

[Telegram.]

ALBANY, N. Y., May 12.

Musical Courier:

Bill passed both Houses now; still in Governor's hands.
C. E. WENDELL & Co.

The names of the firms that signed THE MUSICAL COURIER petition to the Legislature of New York, praying to have the obnoxious Chapter 315 amended, in order to release the piano and organ trade from its embarrassing position, are printed below.

The list represents two-thirds of the capital of the piano and organ trade of this State.

Barrett Bros. Binghamton.
Simpson & Co. New York City.
Horace Waters & Co. New York City.
R. S. Summers. Bergen.
Behr Brothers & Co. New York City.
Stultz & Bauer. New York City.
C. H. Shepard. Binghamton.
Sohmer & Co. New York City.
A. J. Van Vleet. Cuba.
Hardman, Peck & Co. New York City.
Ithaca Organ Company. Ithaca.
Giles B. Miller. Rochester.
Lindeman & Sons. New York City.
Wm. E. Wheelock & Co. New York City.
Boardman & Gray. Albany.
B. J. Soper. Malone.
M. Slason. Malone.
A. P. Higgins. New York City.
W. F. Suds. Gouverneur.
Chas. P. Tuttle. Rome.
S. T. Gordon & Co. New York City.
Ph. King. Brooklyn, E. D.
Kranich & Bach. New York City.
C. E. Wendell & Co. Albany.
Edward McCammon. Albany.
C. W. Wadsworth. Peekskill.
A. W. Stevenson. Middleburg.
W. N. Paulsen. Catskill.
Edward Winter. Kingston.
W. E. McCormick. Port Jervis.
Fielding & Moscow. Newburg.
James H. Bucklin. Little Falls.
L. O. Bucklin. Little Falls.
Wood T. Ogden. Middletown.
Behning & Son. New York City.
Billings & Richmond. New York City.
George Steck & Co. New York City.
E. H. McEwen & Co. New York City.
Irving Snell. Little Falls.
F. Schuler. New York City.
Saxe & Robertson (for Estey & Co.) New York City.
Steinway & Sons. New York City.
Cluett & Sons. Troy.
A. Hamlin. Kasoag.
W. F. Biasell. Glens Falls.
J. Biddle & Son. Brooklyn.
G. E. Sims. Canton.
E. O. Owens. Cameron.
Van Laer & Son. Auburn.
C. H. Utley. Buffalo.
John P. Green. Cohoes.
Chas. M. Heath. Adams Centre.
H. W. Harrington. Plattsburg.
Frederick W. Tietz. Albany.
John Keeler. Cazenovia.
Engelbrecht & Thomson. Binghamton.
Wegman, Henning & Co. Ithaca.
German Sweet. Perry.
J. M. Pelton. New York City.
Hazleton Brothers. New York City.
Adason Kelsey. Albion.
Denton & Cottier. Buffalo.
R. D. Sweet. Hume.
P. H. Corwin. Newfane.
Cyrus Maxson. Bath.
Sporer, Carlson & Berry. Owego.
J. Biddle. New York City.

A. Mahan. Cortland.
J. Greener. Elmira.
C. Kurtzmann. Buffalo.
W. F. Graves. Castile.
Mrs. R. P. Newell. Hartwick.
Mathew Hitchcock. Franklin.
W. H. Longstreet. Elmira.
M. L. Denison. Peterboro.
James K. Edwards & Co. Fort Plain.
J. & C. Fischer. New York City.
C. H. Totman. Brushton.
Jonas L. Reeve. Erieville.
Geo. H. Spring. Bath.
M. E. Van Wert. Jamestown.
Ford & Relf. Jamestown.
N. P. Newton. Jamestown.
J. Burns Brown. New York City.
F. A. Clarkson. Black Brook.
M. J. Dewey. Oneida.
John Fea. Amsterdam.
E. G. Harrington & Co. New York City.
William Lipson. Lockport.
Yonkers Music Company. Yonkers.
Krauker Brothers. New York City.
E. C. Ricker. Cuba.
Peck & Schilling. Oswego.
Wm. E. Adair. Cohocton.
Fellows & Sons. Schuylerville.
Shearer & Co. Oneonta.
Wm. Warnes. Utica.
A. D. Hutchinson. Yonkers.
W. F. Tway. New York City.
D. L. Hardenbrook. Jamaica.
A. Denison. Arcade.
Ira Carl. Weedsport.
R. D. Gardner. Pulaski.
Weser Brothers. New York City.
J. H. W. Cadby & Son. Hudson.
Braunmuller Piano Bureau. New York City.
A. N. Merrill. Dayton.
W. A. Washburn. Adams.
B. F. Thomas. Adams.
F. M. Derrick. Rochester.
Mason & Hamlin Organ and Piano Company. New York City.
E. M. Durkee. Geneva.
Malcolm, Love & Co. Waterloo.
G. R. Handford & Co. Watertown.
Adams Brothers. Watertown.
J. J. Görres. Rochester.
G. W. Clark. Syracuse.
Scott Cummings. Springville.
W. C. Burgess. Auburn.
H. W. Coon. Syracuse.
E. A. Benson. Syracuse.
Smith & Black. Utica.
Ira Wilson. Lodi.
Jos. W. Sturtevant. Nyack.
Munn Brothers. Walton.
A. T. Allis. Hornellsville.
D. T. Spring. Hornellsville.
John J. Lever. Hornellsville.
Charlton Strathy. Rochester.
Haines Brothers. New York City.
Edward G. Newman. New York City.
A. M. Jones. Hoosick Falls.
C. G. Springsteen. Watertown.
D. W. Angell. Elmira.
Jacob Schlenker. Buffalo.
G. E. Rogers. Fort Edwards.
H. D. Chadwick. Canastota.
Chickering & Sons. New York City.
Leiter Brothers. Syracuse.
G. W. Arnold. Carthage.
F. C. Bates. Randolph.
W. F. Watts & Co. Machias.
M. H. Woodhull. Riverhead.
J. J. Edmonds. Tonawanda.
J. W. Martin & Brother. Rochester.
J. E. Goodwin. Brewertown.
Joseph T. Shaw. Rochester.
L. & A. Babcock. Norwich.
O. T. Ellis. Varna.
H. Abercromby. Skaneateles.
F. Connor. New York City.
E. D. Buckingham. Utica.
Alfred G. Slade. Brooklyn.
C. A. Ahlstrom & Co. Jamestown.
J. T. Bolles. Geneva.
P. S. Tyler. Bennington.
W. A. Tyler. " "
W. F. Hubbard. Lyons.

L. H. Sherwood. Lyons.
N. P. Darling. " "
H. Brundige. " "
W. B. Archibald. Fredonia.
T. A. Pagett. Elmira.
W. H. Purdy. Bath.
A. C. Chase. Syracuse.
James H. Fisher. Williamson.
Peck & Son. New York City.
H. L. Davis. Richfield Springs.
W. W. Bingham. Whitney's Crossing.
C. C. McDonald. Brooklyn.
F. G. Smith. Brooklyn.
J. N. Pattison. New York City.

UNIFORM WARRANTY.

WE have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

B. F. Baker. Boston.
D. H. Baldwin & Co. Cincinnati and Louisville.
Augustus Baus & Co. New York.
Behning & Son. New York.
Behr Bros. & Co. New York.
C. C. Briggs & Co. Boston.
Chickering & Sons. New York and Boston.
F. Connor. New York.
Conover Bros. New York and Kansas City.
Decker & Son. New York.
Decker Bros. New York.
De Zouche & Atwater. Montreal.
Emerson Piano Co. Boston.
Estey Organ Co. Brattleboro, Vt.
J. & C. Fischer. New York.
Guild, Church & Co. Boston.
Hallett & Davis Co. Boston.
Hallett & Cumston. Boston.
Hardman, Peck & Co. New York.
Hazelton Bros. New York.
Hinnners, Fink & Co. Pekin, Ill.
Ivers & Pond Piano Co. Boston.
Kranich & Bach. New York.
Mason & Hamlin Organ & Piano Co. Boston and New York.
Henry F. Miller's Sons Piano Co. Boston.
New England Piano Co. Boston.
Theo. Pfafflin & Co. Indianapolis.
B. Shoninger Co. New Haven.
Freeborn G. Smith. New York and Brooklyn.
Smith American Organ Co. Boston.
Sohmer & Co. New York.
James M. Starr & Co. Richmond, Ind.
Stultz & Baur. New York.
Horace Waters & Co. New York.
Weaver Organ & Piano Co. York, Pa.
Wegman, Henning & Co. Ithaca.
Wm. E. Wheelock & Co. New York.
Whitney & Currier. Toledo.
Woodward & Brown. Boston.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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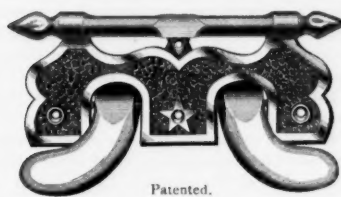
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Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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NOW IN USE!

An Answer.

IN answer to a question put to us in reference to the McEwen pianos and the manufacture of the same in Derby, we hereby reply that of our own knowledge we can say nothing. We published what was told to us by Mr. Rufus W. Blake, of the Sterling Organ Company, which was to the effect that, in accordance with the desires of Mr. Charles Taylor, of E. H. McEwen & Co., an arrangement had been made to begin the manufacture of McEwen pianos at Derby; that the manufacture of pianos had been begun, and that the pianos would be ready for the market by July 1.

Of course, in the meantime, E. H. McEwen & Co. continue to sell stenciled pianos.

We have spoken to no one else to corroborate Mr. Blake's statement, and did not think it necessary to do so. Mr. Blake stated to us that this action was taken in consequence of the articles that appeared in THE MUSICAL COURIER, which will continue to prosper as the organ of the legitimate music trade.

Communication.

Editor Musical Courier:

WE are indebted to THE MUSICAL COURIER for exposing all sorts of frauds in the piano trade. Here is one which has just occurred in what we call the Eastern Townships—the border land between Canada and the State of Vermont, where many Canadians are more Yankee than the Yankees, and have most of the undesirable qualities intensified—men such as traveling agents, itinerant vendors of patent articles and wandering organ and piano sellers.

One of the latter crowd recently induced a well-to-do farmer in the neighborhood of the Missisquoi River to take a native piano on trial. Its price was \$400. Two weeks later he called and begged of the farmer to sign a paper stating that the piano was at his house subject to the order of the maker. The farmer signed, and two weeks later still the enterprising agent again presented himself. "I am handling so many of these instruments," said he, "that the house is pressing me for money. Now, as you are flush, I wish you would lend me \$230 on that piano, and, if I don't return it within thirty days, the piano is yours."

This seemed a big chance to the farmer of getting a \$400 instrument for \$230; so he advanced the amount, and up to the present writing the agent has not returned, and, I rather fancy, never will.

The piano is an upright, made in Ontario, not fit to rank with a low-grade New York piano. The trade buy it for less than \$160—at least such of the trade as deal in trash; so you can easily see that even at the ruinous reduction of \$170 from the price (\$400) the agent would make a decent profit.

I think the traditional "Down East Yankees" could hardly beat this.

DEALER.

MONTREAL, May 8, 1885.

[We honestly confess that the piano man is not much to blame in this instance. No doubt he is a fraud, but the farmer is a fool, and is therefore a more dangerous subject than the piano man. He is by this time positively sure that his piano is the best in his vicinity, especially as it is a \$400 piano and he secured it for \$230; and as you cannot drive anything into a fool's head, no attempt should be made to explain the matter to him or any other person like unto him. He belongs to the class that support the frauds. Give them a chance.—EDITORS MUSICAL COURIER.]

The Gally Organ Reeds.

A FEW months ago we made mention in THE MUSICAL COURIER of the fact, that a very powerful reed-organ was being built by Prof. M. Gally, of 76 Fifth avenue, New York, which would furnish to the trade a portable organ of moderate size, sufficiently powerful to take the place of the large and expensive pipe-organs now used in our churches. Mr. Gally has delayed coming before the public with this organ, awaiting the issue of some very valuable patents for which he had made application. Some of these have now been issued both in the



United States and Europe, among which are patents for the reeds represented in the above illustrations.

Ordinary reed-organs have not been instruments of great power, however many sets of reeds they may have contained, for the reason that the multiplication of reeds of any given pitch does not produce a corresponding increase in volume or power of tone. For example, two reeds of like pitch sounded together do not produce a tone of double the power of one sounded alone, but really produce two tones, separately distinguished by the ear, each possessing its own original power. The reason for this is in the fact that although the tongues of the two reeds have the same number of vibrations per minute, they do not beat exactly together, and therefore they produce two distinct tones. Attempts have been made to compel two or more reeds to beat in exact unison by tying their tongues together, but this is attended with many practical difficulties.

Mr. Gally has argued that exact unison, except in pitch, is too difficult to produce to be of any practical value, and has held that the tone must be increased as a unit. He has therefore gone to work at the root of the matter, and finding that the volume and power of tone of the reed was in proportion to the extent of the boundary line of that portion of the tongue which vibrates through the reed-block, he has endeavored to increase that boundary line to the greatest practical extent, and by using different forms for producing different effects, has produced results which surpass even his hopes and expectations. The reeds as shown in the above illustrations have not only a very rich and superior quality of tone, but from three to five times the volume and power of that of any ordinary reeds.

What effect this invention will have on the reed-organ business we will not attempt to predict, but that it will be a lever of great power there cannot be any doubt.

Hallet & Davis Grands.

WE have seen many notices within the past six months about Hallet & Davis's grand pianos that were played in Western cities in concerts by Mr. Emil Liebling, the celebrated pianist. The local papers in each city in which the instruments was heard have been uniformly enthusiastic in praise of them. The latest concert at which the Hallet & Davis grand made a favorable impression was given at the North Side Turn Hall, Chicago, May 3. Mr. Liebling played Mendelssohn's piano concerto in G minor on that occasion.

Mr. Liebling will give a piano recital on Friday evening of this week in Chicago. Last Saturday a Hallet & Davis grand piano was shipped from the Boston factory of the company to Indianapolis, where Mr. Liebling will use it in piano recitals on Friday and Saturday of the coming week.

Greener's Lawyer Sues.

SUITS by the dozen were entered last week against prominent piano manufacturers by Morrison, the young lawyer of Mr. Jacob Greener, of Elmira, who claims to own the whole soft pedal arrangement in the modern upright piano and the earth besides, including the octave coupler in organs. It has lately become a question in the music trade whether there is anything left in pianos or organs that was not invented by Greener, according to his lawyer. Should Greener win his case, he will be entitled to \$780,001.965.42 royalty per annum, and as his lawyer, to whom every claim has been transferred, will get this besides his fee, he will have an income that will at last enable him to get new soles on his shoes.

The following are only a few of the firms sued last week: Kranich & Bach, Billings & Co., J. & C. Fischer, Horace Waters & Co., Steinway & Sons, Behr Brothers & Co., Wm. E. Wheelock & Co., Christie & Son and Mason & Hamlin.

We have only a limited number of copies of THE MUSICAL COURIER on hand giving full descriptions of the Greener claims on the soft pedal in uprights. We will reserve them for coming contingencies. In the meantime the piano manufacturers can depend upon the hearty co-operation of THE MUSICAL COURIER, which has published all the testimony necessary to prove how abortive Mr. Greener's lawyer's efforts are sure to prove themselves.

Shoo-Fly!

THE Hallet & Davis upright that was damaged by fire in Indianapolis, and which is now noted for the remarkable tone it retains, notwithstanding the damage, and which is now on exhibition at the retail warerooms of the company, on Tremont street, Boston, is played upon by hundreds of persons, who drop in to examine the curiosity. Frequently parties bang away on it, heedless of any sad effects they produce by playing ten minutes with one finger of each hand. Last Friday a tall and winsome damsel walked into the warerooms, and, as if unconscious of her surroundings, picked out note after note at random, to the utter disgust of the persons in the wareroom, including the writer. At length it became a matter of self-preservation, and Mr. Guilford, Jr., one of the gentlemen in charge of the warerooms, adopted the heroic treatment by sitting down to one of the large Hallet & Davis uprights and playing, in double octaves, *fortissimo con fuoco*, a composition which, although not noted for its strict adherence to classical form, nevertheless

RUD. IBACH SOHN,

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— MANUFACTURER OF —

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THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

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Preferred and praised by the artists for
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Artistic Cases in any Style to order, with strict
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INTERIOR OF PARLOR GRAND.



UPRIGHT, ITALIAN RENAISSANCE.

proved effective in the dire distress everyone found himself in, for he no sooner played it over once, when the damsel shot out of the warerooms as if pursued by General Komaroff. The composition he played was "Shoo-Fly," without variations.

Off for Europe.

AN unusual throng of people of all ages and from many climes was gathered on the pier of the North German Lloyds Steamship Company, last Wednesday morning, to see friends or relatives off for Europe or to go themselves on the steamship Elbe of the North German Lloyds line.

It was also a holiday for the employees of the Steinway factories, who had chartered the Starin steamboat Blackbird to accompany the steamship down the bay as far as Sandy Hook, out of regard for Mr. William Steinway, who was on board the Elbe on his way to London.

The workmen were divided into groups, all wearing badges, and each section a banner indicating the department in the factories to which the group belonged.

There were banners inscribed "Action Department," "Finishers," "Foundry, Astoria," "Varnishers," &c., &c. Before boarding the Blackbird, the workmen listened to a short address delivered by Mr. Steinway on the deck of the Elbe. They then filed past and, in leaving, shook hands with the chief of the firm and cheered him with genuine enthusiasm.

Among the many floral tributes was an elaborate floral horse car sent by the employees of Mr. William Steinway's various car lines of Long Island city.

Among those that remained on deck until the steamer left and bid Mr. Steinway *Glückliche Reise und Auf Wiedersehen* were his son, George Steinway; his nephews, Messrs. Henry W. T., Charles H. and Frederick T. Steinway; Mr. Harry D. Low, of the clerical force of the firm, and other personal friends. The Elbe is due in Southampton to-morrow night or Friday morning. Mr. Steinway expects to be back about October 1.

There was also on board Mr. L. E. Thayer, of Fort Wayne, Ind.; Mr. Max Meyer, of Omaha, and Mrs. Sylvester Tower, of Cambridgeport, Mass.

Mr. Thayer went to Europe in the interests of the "Packard" organ, manufactured by the Fort Wayne Organ Company.

Factory Hints.

Can you give a formula for a brilliant waterproof finishing polish to be used on veneer after it is rubbed down with pumice stone and water? The polish to be applied the same as French polish. Use 1½ lbs. linseed oil, 1 lb. amber, 5 oz. litharge, 5 oz. white lead, pulverized, 5 oz. minium. Boil the linseed oil in an untinned copper vessel, and suspend in it the litharge and minium in a small bag, which must not touch the bottom of the vessel. Continue the boiling until the oil has acquired a deep brown color, then take out of the bag and put in a clove of garlic; this is to be repeated seven or eight times, the boiling being always continued. Before the amber is added to the oil it is to be mixed with 2 oz. linseed oil and melted over a fire that is well kept up. When the mass is fluid, it is to be boiled and stirred continually for two or three minutes; afterward filter the mixture and preserve it in bottles tightly corked. When this varnish is used, the wood must be previously well polished and covered with a thin coat of soot and spirits of turpentine. When the coat is dry, some of the varnish may be applied, which should be equally distributed on every part with a small, fine sponge. This operation must be repeated four times, being always careful that each coat will be well dried first. After the last coat of varnish, the wood must be dried in an oven and afterward polished.

H. W. G. asks the best way to take care of a flute. A. The great desirability in the proper care of musical instruments is their preservation at a uniform degree of temperature—not too moist, for they will tend to corrode and affect the metallic parts of the instrument; nor too warm, for an elevated degree of heat will warp and ultimately crack the wood. The intermediate effects naturally influence the tone of the flute, therefore it is desirable to preserve it in a box or bag.

M. C. asks for a good receipt for staining violin. A. Stain with 1 quart alcohol, 3 ounces Brazil wood, ½ ounce dragon's blood, ½ ounce cochineal, 1 ounce saffron. Steep to full strength and strain. 2. Also a good varnish. A. For varnish, rectified spirits of wine ½ gallon, add 6 ounces gum sandarac, 3 ounces gum mastic and ½ ounce turpentine varnish; put the foregoing in a tin can by the stove, frequently shaking till well dissolved; strain and keep for use. If you find this too hard, thin with more turpentine varnish.—*Scientific American*.

Can This be Possible?

THE jury, group 8, class 808, of the New Orleans Exposition, known as the one on musical instruments, consisted of one violinist, one flutist, two piano tuners and repairers and one organ builder. If the subjoined letter states what is true (and the statement can easily be verified) the awards on musical instruments partake of the color of a provincial farce, and no attention whatever need be paid to the awards that have been made in the department of musical instruments. The following is the letter, which was inserted in all the prominent New Orleans journals:

PROTEST OF A VIOLIN MAKER.

The following open letter from a violin manufacturer explains itself. NEW ORLEANS, May 4, 1885.

To Jury, Group 8, Class 808:

GENTLEMEN—After having seen the room in which you tried the different violins (about fifteen within thirty-five minutes), amidst the horrible noise of the machineries behind the grand organ in Music Hall, I beg to state that I herewith withdraw the violins made by George Gemünder, Astoria, N. Y., from competition.

That a violin player can take a violin into such a room to try it as to quality of tone and carrying power, shows his utter incompetence to be juror for violins. Very respectfully, yours,

WILLIAM OSCAR FAUSTEN.

Mr. Fausten, who is the representative of George Gemünder, the great violin builder, was obliged, under the described circumstances, to withdraw from competition. To test violins in a machinery hall, while the machines are in motion, is the climax of idiocy, and if the jury that performed so great an act is the same that judged the pianos last Friday in New Orleans, we hereby tender our hearty sympathies to the piano manufacturers of this country. If all this should turn out to be true, it will end the exhibition of pianos at fairs and expositions in this country, and as such a result would unquestionably be a happy one, we once more congratulate the piano makers of our glorious country. The number of men in this or any country that know anything about pianos is very limited; the same rule applies to judges of violins, and yet much importance is attached to a judgment recorded by judges of musical instruments at fairs and exhibitions, who are chiefly selected because they are owners of brindle cows and spavined horses. Pshaw! Humbug!

Professional Cards.

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MISS BELLE COLE,
Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concert, on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

MAX TREUMANN,
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MME. HELEN AMES,
Soprano for Concerts and Oratorio.
Address, 128 East 13th Street, New York.

JOHN BAYER,
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MR. FREDERICK LAX,
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San Francisco, 3; Christ Ch.
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

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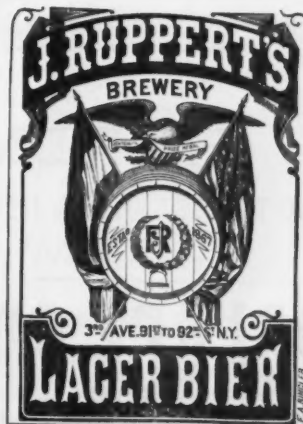
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Is She Criminally Liable?

SOME months ago a Mrs. M. A. Dixey, of Boston (mother of the comedian Dixey), called at the piano warerooms of E. Wilson & Co., 18 Essex street, Boston, with the intention of purchasing a piano on monthly payments, and was shown a square piano, No. 20,560, purporting by its stencil to have been made by the Boston Piano Company, the title under which E. Wilson & Co. do a piano business in Boston. The piano was represented to the lady as first-class, and satisfaction was, as a matter of course, guaranteed. Satisfaction is always guaranteed when a piano is sold, and as long as the purchaser does not insist upon a specified or detailed written agreement as to what is signified by satisfaction being guaranteed, the satisfaction is very naturally guaranteed. The piano was sold to Mrs. Dixey on the lease plan for \$400, the date of the lease being December 24, 1884, and Mrs. Dixey, under its provisions, paid \$25 down, and was to pay \$10 per month until paid for. After paying two installments, making a total in payments of \$45, Mrs. Dixey discovered that the piano was not first-class nor satisfactory. The lady had probably discovered that there was and is no such a piano manufacturing establishment in existence as the Boston Piano Company, and that the name was simply stenciled on the piano. People who buy pianos and make such a discovery subsequent to a purchase would be derelict to their own interests if they did not protect themselves.

It seems such was the case with Mrs. Dixey. She probably wanted to have or own a piano of some established manufacture, and as there is no piano factory in Boston known as the Boston Piano Company, Mrs. Dixey could not be satisfied with a piano which, by its stencil, pretended that such a factory really existed. Under the dictation of simple common sense the lady called upon E. Wilson & Co. and requested the firm to send for the piano, as she did not want it. E. Wilson & Co. offered to exchange the Boston Piano Company piano for an upright Bourne piano at \$500—say, five hundred dollars! Mrs. Dixey again, under the dictation of simple common sense, refused to entertain the proposition and again requested E. Wilson & Co. to take back the piano, which the firm refused to do. Mrs. Dixey was told that she had bought the piano (although the lease shows that she had not bought it), and she would have to pay for it.

Mrs. Dixey thereupon sent the piano to E. Wilson & Co. by J. W. Cook & Co., piano movers, and the piano was not accepted, on the plea that it was the property of or belonged to Mrs. Dixey. On the strength of this refusal to accept, Mrs. Dixey instructed J. W. Cook & Co. to have the piano stored with N. Hatch & Co., subject to the order of E. Wilson & Co., and wrote, at the same time, to that firm notifying them of her action. The next day Wilson called on J. W. Cook & Co. and asked the latter what

they meant by storing his (Wilson's) property with N. Hatch & Co., whereupon Cook told him that he (Wilson) had said that the piano belonged to Mrs. Dixey, and his firm (Cook's) had, therefore, looked for instruction to the owner, who, as per Wilson's statements, was Mrs. Dixey. The following is a copy of the letter E. Wilson & Co. then wrote to Mrs. Dixey:

BOSTON PIANO COMPANY, 18 Essex street,
E. W. WILSON & CO., PROPRIETORS,
BOSTON, May 5, 1885.

Mrs. Mary A. Dixey, Jamaica Plains, Mass.

MADAME—We understand that you have moved the piano from your residence, No. 19 Terrace avenue. Now, there is a clause in the lease that reads: "The instrument is not to be moved without the written consent of E. Wilson & Co." Now, we forbid you to move it; if you do so you do it at your own peril and you will lay yourself criminally liable. Respectfully yours,
(Signed) E. WILSON & CO.

That, under the circumstances, was a pretty severe letter and one that embodies more than a gentle rebuke. However, on May 8 Mrs. Dixey received another letter from an attorney, the contents of which were no less important:

(Copy.)

BOSTON, May 6, 1885.

Mrs. Dixey,

DEAR MADAME—Evidently you do not know what you are doing in not paying attention to any letters and in removing Wilson's piano sold to you. You have agreed to pay \$400 for the piano and must pay it. You have removed it from your house, 19 Terrace avenue, and for its removal and secretion you are criminally liable. You owe Mr. Wilson now \$22.40. I ask you to come and pay it at once or I shall sue the claim. Also, you must take the piano back to your own house or I shall take full legal measures to protect Mr. Wilson's right as to his property. I advise you to consult competent advisers before reaching any other remedy in the matter. Yours,
(Signed) J. D. VAN DUZZEE.

We do not care to enter upon any discussion of the legal status of this case; neither is it necessary for us to examine into the powers of E. Wilson & Co. under the lease they hold, after the refusal to accept property they claim now, which at the time it was offered to them, was, as stated by them to Cook, to be the property of someone else. We have a much more important point to deal with.

This is the question: Was it told to Mrs. Dixey at the time of purchase that the piano she then selected was an instrument made by some piano manufacturer for E. Wilson & Co., and stenciled Boston Piano Company, or was nothing to that effect stated, and the piano consequently delivered to her as a piano which in accordance with its stencil was made by a piano manufacturing concern or company, called on the piano "Boston Piano Company"?

It revolves upon this question who is liable. It is, moreover, a genuine exemplification of our stencil argument. Do E. Wilson & Co. belong, according to our classification of the stencil business, to Class III. or Class IV.? Do they tell the truth—viz., that the pianos they are selling are made for them—or do they

say that they are manufacturers of pianos, or say that they are the proprietors of the Boston Piano Company, implying that that company is a distinct concern making pianos? or do they remain silent and sell Boston Piano Company pianos, merely permitting the purchaser to believe what he naturally would believe under the circumstances, and that is, that he is buying a piano made by the Boston Piano Company?

We repeat—Do E. Wilson & Co. belong to our Class III. dealers, who say that the pianos with their names or trade-marks stenciled on the instruments were made for them; or do they belong to Class IV. dealers, who claim to manufacture the pianos they merely stencil?

Let us dive a little deeper. E. Wilson & Co., who sell the Boston Piano Company's pianos, 18 Essex street, Boston, are also in business at 84 and 86 Utica street, Boston. The firm is well known by its latter address as a successful piano-hardware manufacturing house, competing chiefly with O. J. Faxon & Co., 3 Appleton street, Boston, in furnishing the Boston piano manufacturers with piano hardware and pedal feet and guards, &c. The firm also drills plates and brackets and covers hammers.

But there is no such a piano factory as E. Wilson & Co., nor is there a Boston Piano Company factory. It depends upon Mrs. Dixey's testimony to elucidate and answer the questions put by us above. The question, Is she criminally liable? can then be readily answered.

One thing is sure, and that is that the dealer in Class IV., who has sold his pianos claiming to have been at the time a manufacturer of the same, is never able to say when litigation on that issue may begin or end. Should the public at large ever scent that kind of business it would become a serious matter for many firms who are to-day considered solvent and well off. Better heed our advice before it is too late. If you are selling a stenciled piano, do not permit the purchaser to entertain the idea that you are the maker.

Behning & Son.

MR. REINHARD KOCHMANN, of Behning & Son, started West last week on an extensive business tour, beginning with Cleveland, which will be his first stop. Mr. Kochmann intends to open up new territory which has never before been thoroughly canvassed by the firm, and which contains some of the most active and energetic of the smaller dealers. All the leading Western agents of Behning will also be visited, and on his return East Mr. Kochmann will visit the trade of New York State.

Messrs. Behning & Son have just removed to their new factory in One Hundred and Twenty-eighth street, between Third and Lexington avenues, a full description of which will be given in a subsequent issue of this paper.

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Messrs. HALLETT & CUMSTON:
Gentlemen—Having handled your Pianos for a number of years, I am pleased to state that they have always given the best of satisfaction, and proved thoroughly reliable in every respect.

From Mr. C. J. Whitney, Detroit, Mich.
MESSRS. HALLETT & CUMSTON:

From Messrs. A. Reed & Sons, Chicago, Ill.

MESSRS. HALLETT & CUMSTON:

Gentlemen—During the past thirty years that we have sold your instruments we have found them to give the most perfect satisfaction. We have had a large number of pianos rented, that naturally get very hard usage, and your instruments have proved exceedingly durable. We can recommend them to both dealers and the public.

Messrs. HALLETT & CUMSTON:
Gentlemen—Having known and sold your Pianos for upwards of twenty years, we have no hesitancy in adding our testimonial to the thousands you already have, as to their excellent qualities. We have never sold any Pianos which have given more uniform satisfaction.

From Messrs. H. M. Brainard & Co., Cleveland, Ohio.

From Messrs. E. H. McEwen & Co.,
New York City.

MESSRS. HALLETT & CUMSTON:

Gentlemen—That "we reap as we sow" is a truth which you illustrate with emphasis. Your Pianos bring a fruitage of lovely tone and agreeable, elastic touch which tells of persistent and skillful effort. It is a pleasure to sell your Pianos, as we know they give pleasure to the purchaser.



From Mr. Jas. B. Bradford, Milwaukee, Wis.

MESSRS. HALLETT & CUMSTON:

Gentlemen—I am reminded by my books that, twelve years ago to-day I sold my first Hallett & Cumston Piano, and of the hundreds which I have sold in this city and State, every one has given perfect satisfaction. I take pleasure in sending you this remarkable record, and with it my congratulations on the success you have achieved, in the manufacture of your Piano.

From Mr. James A. Quest, Burlington, Iowa.

Messrs. HALLETT & CUMSTON:
Gentlemen—I can heartily recommend your Pianos to be all you claim; excellently well made and durable, with fine quality of tone. Those sold by me ten years ago are giving full and lasting satisfaction.

From Mr. J. A. Kieselhorst, St. Louis, Mo.

MESSRS. HALLETT & CUMSTON:

Dear Sirs—Having now been selling your Pianos for several years, I feel it is but justice to you that I should inform you how well my customers are pleased with them. In all these years I have not had one dissatisfied purchaser of your Pianos. They have all worn well, and I have been free from those petty annoyances which a dealer often has to contend with in a piano which is not of as good material or as carefully adjusted as is yours. The new styles of Uprights, A and B, are especially rich and powerful in tone, and elegant in appearance.

Messrs. HALLETT & CUMSTON:
Gentlemen—All of the Pianos of your manufacture that we have sold are giving satisfaction to our customers.

From Messrs. Phillips & Crew, Atlanta, Ga.

BOSTON, Mass., U. S. A.



—Goddard & Co. is a new piano and organ firm in Yorkville, Ill.

—Henry Behning, Sr., is one of the jurors in the Crowley case.

—W. C. Ellis has patented a piano action; 316,023 is the patent number.

—Mr. C. Kurtzmann, of Buffalo, N. Y., started on a Western trip last week.

—Nathan Ford, St. Paul, Minn., is now agent for Decker Brothers' pianos and Estey organs.

—Mr. George H. Chickering, of Boston, was registered at the Hotel Scribe, Paris, last Wednesday.

—An extension of 50x66 to the factory of the Carpenter Organ Company, Brattleboro, Vt., is in progress.

—L. Chevalier is doing a large trade in his Brooklyn (E. D.) stores. His leading organ is the "Packard."

—Mr. Frank Chappell, of Metzler & Co., London, England, left last Saturday on the Etruria for Liverpool.

—John Ribling has opened a new piano and organ wareroom in Birmingham, Pa. He sells the "Packard" organ.

—The Smith American Organ Agency has just been placed with the Century Piano and Organ Company, of Minneapolis.

—Mr. Arthur P. Schmidt, the Boston music publisher, leaves New York this week on a European visit, combining business and pleasure.

—Hinnert, Fink & Co., Pekin, Ill., manufacturers of parlor and chapel organs, are in business now five years. The firm does not make a "cheap" organ.

—The two firms, Knight & Waterbury and Clark & McClure, of Denver, Col., have been formed into one company to be known as the Knight & McClure Company.

—Sohmer & Co.'s retail trade must be rated in the front rank in this city. Very few makers of first-class pianos sell as many pianos at retail as do Sohmer & Co., whose warerooms are seldom without customers examining and purchasing pianos. A retail trade of that kind is a tower of commercial strength.

—Last Saturday we looked over the shipping list of the Emerson Piano Company, Boston, and found that sixty pianos had been shipped by the company during the week ending May 9. One of the best improvements we have lately seen in uprights is the new patented plate and pin-block of the Emerson Company. The pins are driven directly into the block instead of passing through the plate first, the block being imbedded in the iron plate and held securely by an iron flange, which is part of the plate passing around the block. The greater the tension the more secure and firm the block becomes. A full illustration of the new "idea" will soon appear in the columns of THE MUSICAL COURIER.

—M. Steinert & Sons have secured the whole lower floor of Hotel Boylston, Boston, a part of which they now occupy, and will fit up a piano wareroom second to none in the country. The front on Boylston street is 90 feet, and on Tremont 80 feet, and the new warerooms will give this enterprising firm ample space to exhibit their pianos. Rooms will be especially fitted up for grand pianos and for uprights and squares, and the decorations will be artistic and in harmony with the surroundings. In addition to the Steinway pianos, Messrs. Steinert & Sons are agents of the Weber, Haines, Gabler and Mathushek pianos.

—The Henry F. Miller & Sons Piano Company, Boston, has just issued a handsome pamphlet, entitled "The Great Pianists of America," containing the pictures of the following six great pianists: Dr. Louis Maas, Chevalier Antoine de Kontski, M. Calixa Lavallee, Mr. Carlyle Petersilea, Mr. Edmund Neupert and Mr. William H. Sherwood. The pictures were made originally for THE MUSICAL COURIER, and at one time or another appeared on our frontispiece.

—There are so many contradictory rumors afloat in Boston in reference to Colonel Moore's new piano venture that we have concluded not to say anything more on the subject unless we see a piano factory under the colonel's control in operation.

—Wm. L. Zimmer & Co., Petersburg, Va., who have recently gone into the piano and organ business, will begin the publication of a monthly on July 1, to be known as "Art and Industry."

—The firm of Rud. Ibach Sohn, of Cologne and Barmen, Germany, have sent the first piano to Kamerun (Africa) lately. This is the country recently annexed to Germany by Bismarck.

—The piano makers representing the Piano Makers' Union complained at the meeting of the Central Labor Union, on last Sunday, that "nobody buys pianos now."

—Mr. Joe Flanner, of the firm of Louis Grunewald, New Orleans, left on private business for Europe last Saturday on the steamship Etruria.

—The B. F. Baker upright, with its novel stringing arrangement and vibratory sounding-board, should be examined by dealers visiting Boston.

—The Schomaker Piano Company, Philadelphia, has secured judgment against S. A. Zimmerman, Buffalo, N. Y., for \$223.35. Zimmerman says that he intends to start again.

—Flaherty's new piano wareroom, on Tremont street, Boston, will be among the handsomest on that piano avenue, and will enable Mr. Flaherty to display his stock to advantage.

—B. S. Barrett, the Cleveland (Ohio) agent of the Hallet & Davis and Emerson pianos, has secured the adjoining premises and will have a very large wareroom when the improvements are finished.

—Since the agency of the Chickering piano in Chicago has been controlled by the W. W. Kimball Company a very extensive business with those pianos has been done; in fact, never before have so many Chickering pianos been sold within the same period of time as Kimball has disposed of since he has been handling them. If the present ratio is kept up, the Kimball house will go beyond the requirements of the contract.

—Conover Brothers, New York and Kansas City, publish a large list of names of persons residing in cities all over the country who have purchased their upright pianos. The largest list embraces names of parties in Kansas City and New York, San Francisco and St. Louis follow, and then come dozens of towns in Kansas, Missouri, California, Colorado, Ohio and other States. Very few in the trade know how many Conover Brothers' uprights are constantly sold.

J. M. Pelton's Assignment.

THE following item appeared in the reports of Saturday, May 9:

Jeremiah M. Pelton made an assignment on Saturday for the benefit of creditors to Edison H. McEwen, giving preferences to the amount of \$18,241.35, the largest ones being: Guy R. Pelton \$2,240, Thomas C. McEwen \$4,150 and John J. Burchell \$3,000.

In answer to inquiry made by us the assignee, Mr. McEwen, sent us the following reply:

Your esteemed favor is at hand, and we take great pleasure in complying with your wishes as far as we know. No schedules as yet have been filed. The amount of preference is \$18,241.35, which is for borrowed money. The Guy R. Pelton referred to is his attorney, and the Thos. C. McEwen is my father, and should be for \$9,150. The liabilities due the manufacturers and the music trade for merchandise is less than \$300.

The real cause of his assignment was investments of a speculative nature which could not be realized upon to prevent his misfortune. He hopes, however, to pay dollar for dollar with interest.

Personally, I cannot give any estimate as to results. Will take great pleasure in showing you the schedule as soon as I receive it. Yours, very truly, E. H. McEwen & Co.

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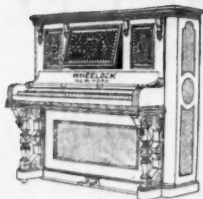
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636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
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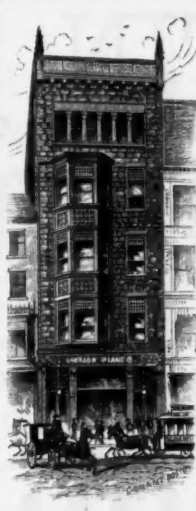


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MANUFACTURERS OF
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concerts of Louis Maas, Wm. H. Sherwood, Edmund Neupert, Carlyle Petersilea, T. P. Ryder,
Constantin Sternberg, Gustave Satter, Calixa Lavallee, Chas. Kunkel, Frank Gilder, Henrietta Maurer,
S. Liebling, E. B. Perry, Antoine DeKonski and others.

From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the
Henry F. Miller make, upon which he is able to
accomplish wonders. Frequently he held a single
note in the melody through a dozen bars of harmonic
chords, and the note still rang out clear and strong at
the close.

From the Boston Transcript.

The MILLER PIANOS fulfilled their part in the per-
formance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point
of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten.
The beautiful melody was sung by the Piano
with as much expression as a great artist could give
it with the voice.

From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely
if ever, been heard in St. Louis.

From the Musical Courier, New York.

The magnificent MILLER GRAND PIANO, which we
have heard used by Maas, Neupert and Sherwood,
and which in all instances—although subjected to four
entirely different touches (including our own), and,
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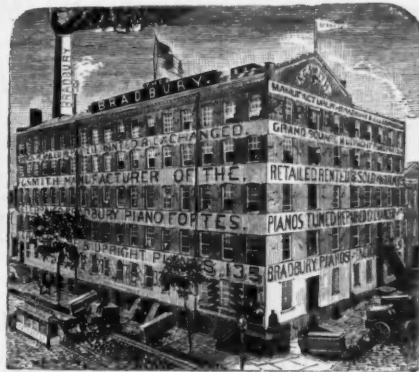
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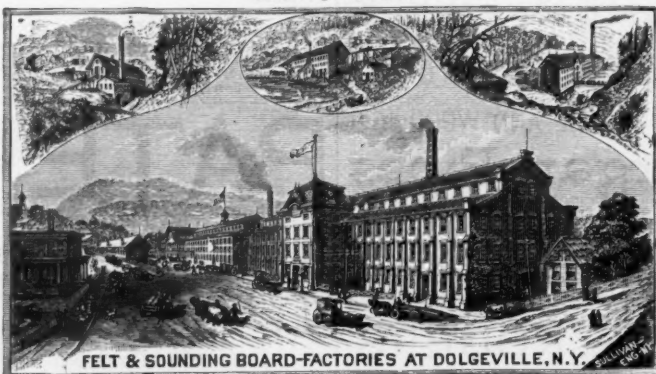


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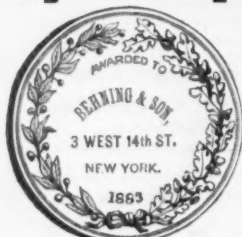
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